

THE ROSE

Newsletter of
Anime Hasshin

29

September 1991

\$2.50

Special Features

City Hunter: Magnum of Love
(Part 2)

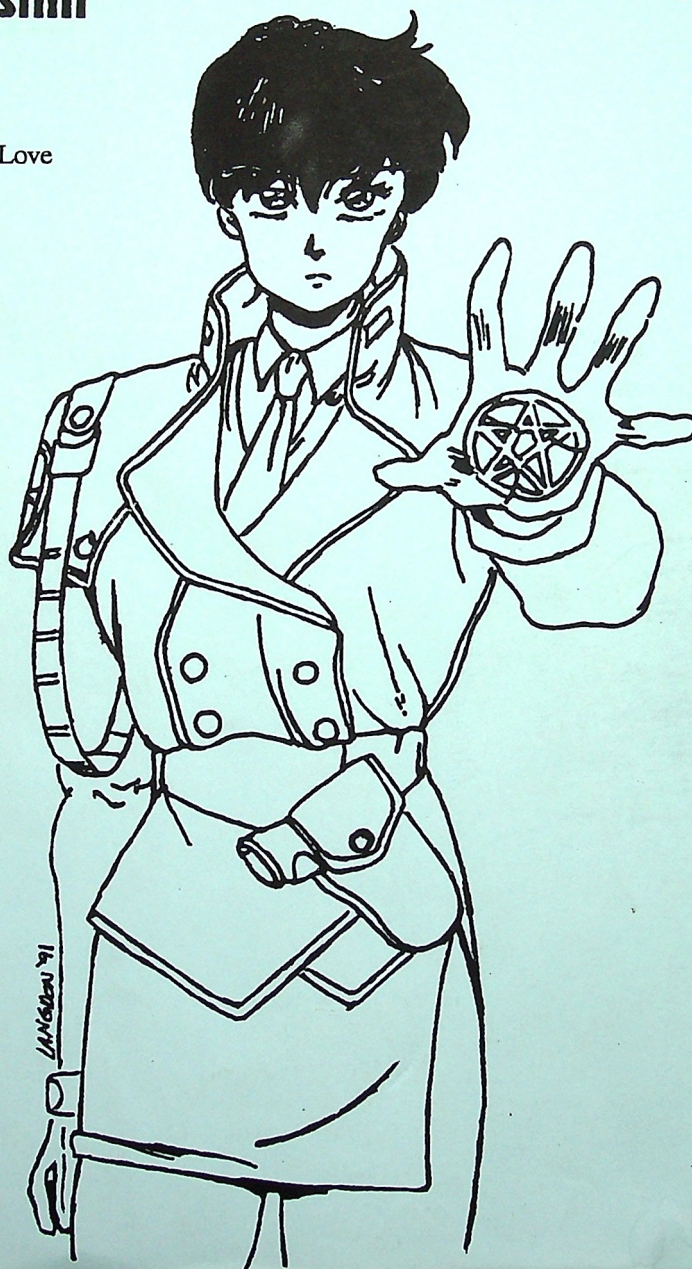
Robot Carnival

3 X 3 Eyes

Twinkle Idol

Ragnarok Guy

Artmic Bibles



Anime Hasshin is an independent organization servicing Japanese animation and manga fans worldwide. **Lorraine Savage** - Editor and Coordinator; Lynn Savage - Secretary.

The Rose is published bimonthly; deadline for contributions is the second Friday of odd numbered months; distribution date is two weeks later. Anyone may contribute: art (must be inked in black, no pencil), articles (max. length of 1 1/2 pages and preferably typed) - can be translations, reviews, news, synopses, songs, columns, fanzine info, anime merchandisers, etc. Classified ads are free to anyone. All material must be anime or manga related. NO fan fiction or X-rated material will be accepted. Do not send original material; nothing can be sent back to you.

Subscription to *The Rose* constitutes membership in Anime Hasshin. All back issues of *The Rose* are available. Send SASE for list of contents and prices. Members' mailing labels show subscription expiration issue #.

Subscription rates (prices in U.S. dollars): \$14 USA, \$15 Canada, \$20 outside of North America. Make all checks or money orders out to **Lorraine Savage**. For checks drawn on foreign banks, add \$1 for foreign fee.

Synopsis Packets, containing 35-40 pages of material each, may be purchased by members and non-members for \$5 each (for U.S. and Canada). Send SASE for list or for prices for foreign orders. Long submissions are welcome for Packets.

A list of **movie traders** is sent to all paid members.

Club t-shirts (*The Rose* logo on a red shirt) are \$6, sizes M, L, XL. **Canvas sport bags** with *The Rose* logo are \$10 each. All prices include postage.

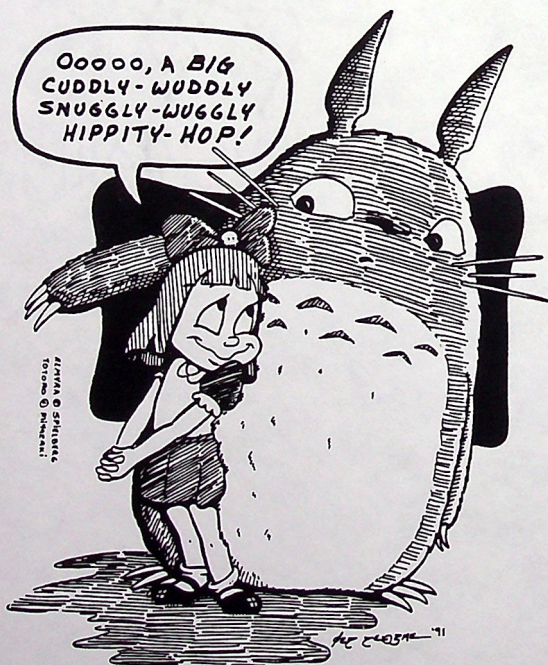
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ANIME HASSHIN

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EDITOR'S NOTES

Cover artist: **Reuben Langdon**

Members are receiving an updated copy of all Anime Hasshin flyers: Tape Traders list, club flyer, Synopsis Packets, back issues of *The Rose*, and order form. Of special note are the new Packet #17 and the special AnimeCon Packet (see page 3). Also here is a subscription form for *Anime Illustrated*, whose recent issue contained an interview with Kenichi Sonoda, Nadia episode guide, news, *Bubblegum Crisis 8* article, OAV reviews, and a fan manga.

The Rose #29 was mailed a week later than usual due to AnimeCon. I hope this doesn't inconvenience anyone.

This issue is chock full of great articles. (*Robot Carnival* fans will be happy.) Many of you out there weren't spending your summer lying around, you were working for *The Rose*! Arigato gozaimasu. If you contributed something but don't see it in this issue, I've saved it for *The Rose* #30. This issue was bursting at the seams! The **deadline** for #30 will be **November 8**. Send in your cover art (I need some!), comics reviews, anime reviews, fan art, news bits, commentaries, classifieds, whatever's on your mind.

Remember, *The Rose* #31 in January will be our **5th Anniversary Issue**. Start now thinking up special things to send in! And to you artists, dazzle me with something special for the cover!

Boy, it's handy working in an appliance store. Lynn was able to buy a close-out scanner for \$10! There will now be various artwork and logos scanned into *The Rose* to spiff it up a bit.

I received just enough orders for AnimeEigo's subtitled version of *Bubblegum Crisis* #1 to send in a bulk order. I suspect many of you are going directly through AnimeEigo to get their subscription discount. I'll skip an issue this time and offer another bulk order through Anime Hasshin with *The Rose* #30 in November.

AnimeEigo says there hasn't been enough demand for laserdisc versions of their work to justify the expense of producing LDs. This may change if they get more than 1000 confirmed requests for LD editions. If they do release on LD, they will let you return your warranty card from the tape you bought and upgrade the tape to an LD version at cost.

I have recently found out that

"Cameron Wills", whose comparison of dubbed parody videos by fan organizations Pinesalad Productions and Sherbert Productions [*The Rose* #25], is actually a pseudonym. This deception by person or persons unknown has angered me to no end. *The Rose* will no longer be dragged into the childish banter on whose fan dubs are better than whose. To anyone who thinks he has something more to say on this matter, forget it. *The Rose* is finished with it.

Because Anime Hasshin's postage bill is outrageous, I'll be writing more 19 cent post card notes rather than 29 cent letters. Please don't feel slighted if you don't receive a full letter from me. Every penny counts!

My bank charges a \$1 fee for drawing checks on a foreign bank. Those of you outside the USA, please send me a money order or US funds some other way, or else add to your total that extra \$1 it will cost me just to cash your foreign check. To everyone: remember to make checks or money orders out to Lorraine Savage.

I appreciate the publicity some of you are giving Anime Hasshin by distributing our club flyers. I've received many inquiries and members from cons held recently (especially in Spokane and Indianapolis). Those of you who want to put out flyers, be sure to use updated ones. Our prices and address changed back in January. If you need an updated flyer, let me know.

CORRECTIONS

- In *The Rose* #28, I incorrectly stated that CDV players were not widely available in the US. What I meant was CD+G players were not widely available in this country. In addition, most LD players will also play back CDVs. -Lynn Savage.
- Correction to *The Rose* #27: Babes 'N Arms was a feature in 2 issues of Dark Horse, #13 and #15, and neither has been reprinted. -thanks to Dafydd Dyar.



*Sayonara
Lorraine*

Danielle Scott



Kenichi Sonoda, Yoshiyuki Sadmoto,
Haruhiko Mikimoto

Japanimation News & Review



Johji Manabe

ANIMECON

by Lorraine Savage

Well, the excitement of AnimeCon has died down a little but the effects and the memories will be around for quite some time.

I regret to say that since the AnimeCon report by the Anime Hasshin members who attended became so large, I cannot include it in *The Rose*. However, it will be offered to anyone (not just AH members) as a **special edition Synopsis Packet**. At press time it isn't complete, but it will be an estimated 50 pages. The front cover will be a color photocopy of the Nadia cel Anime Hasshin won (see below). The back cover will be a color picture of con guests Kenichi Sonoda, Yoshiyuki Sadmoto, Haruhiko Mikimoto and Johji Manabe. The Packet will contain articles by members who attended, transcriptions of panels (if possible), and lots of photos - of Anime Hasshin members, Japanese guests, American guests, costumes, panels, and other con happenings. Price will be **\$8** (includes postage) and will be available after October 15.

I will raffle off the Nadia cel (featuring

a scowling Nadia with Jean in the foreground) to those Anime Hasshin members who had attended the con. The lucky winner will be announced in the AnimeCon Packet.

I have heard that fan groups are starting a signature campaign to attract Hayao Miyazaki to next year's AnimeCon. Send me a piece of paper stating that you want to see Miyazaki at the next AnimeCon and **include your signature**. I'll send them off to the necessary people at the con, and we'll see what happens. My name will be first on the list!!

The big news about AnimeCon is that Leiji Matsumoto couldn't make it. His partner on his current project took seriously ill, and Matsumoto wanted to stay in Japan with him and he also had to takeover most of his partner's duties. We were told that he sincerely regretted not being at AnimeCon; he really wanted to come. (And the other Japanese guests really wanted to meet him, too!)

According to ace investigative reporter Chet Jasinski, 712 people pre-registered for AnimeCon and about 600 registered at the door, for a total of about 1300 attendees. Con staff mentioned at the gripe session that the con was able to pay all its bills. Next year's con will be July 3, 4 & 5, 1992.

In other great news, Anime Hasshin won the "club with the most members attending AnimeCon" contest in the "all of USA" category. The other categories were local/California and foreign. Anime Hasshin had 59 members (including the 7 new members who signed up during the con)! Our prize was the beautiful Nadia cel.

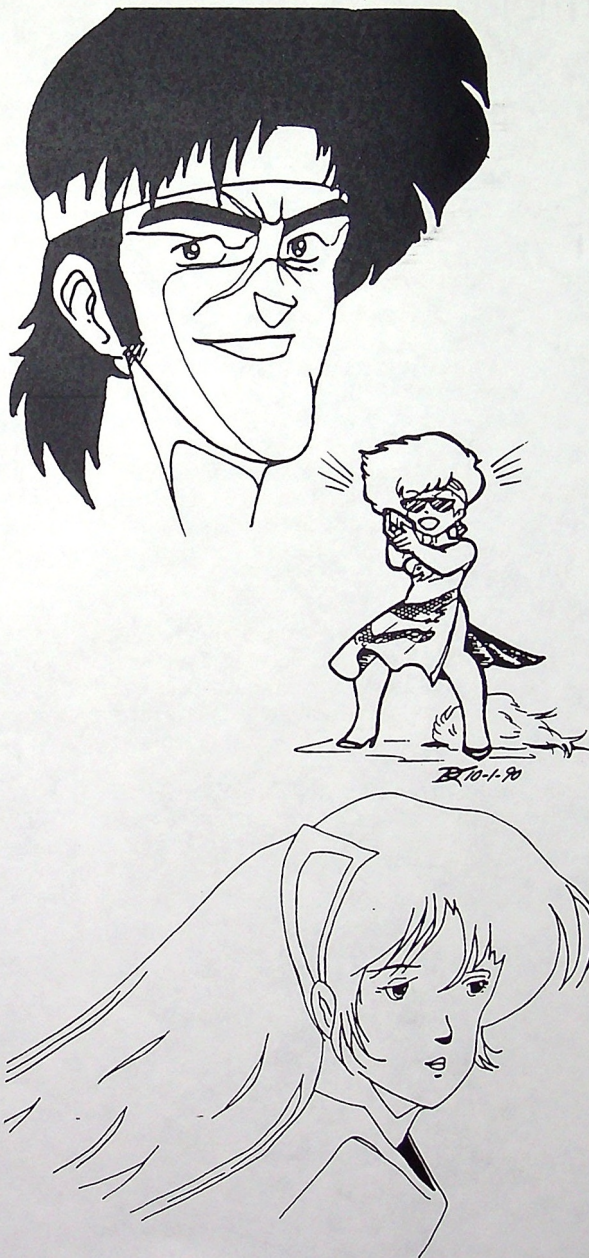
The Program Book of con events sported a silver drawing of Harlock by Matsumoto on a black cover. A full color Nadia graced the pages of the Anime Reference Guide which was thick and had empty space for the guests to draw pictures and put signatures.

Three TV channels in the hotel rooms carried anime 24 hours a day. People ran VCRs day and night and frantically tried to stay one step ahead of the ever-changing video schedule.

Thursday night before con activities officially began, about 35 Anime Hasshin members descended on the poor hotel restaurant staff for a huge dinner get-together. On Saturday night, Anime Hasshin had a party that attracted 24 members who got to watch *Bubblegum Crash* #1 & 2 that played on the

TV circuit and managed to get in a group photo.

I found the atmosphere at the con one of anticipated excitement and thorough enjoyment, despite the organizational problems of the con. More details about the con are in the special Packet.



MANGA REVIEW

TWINKLE² IDOL STARS

by Dan Durkin

Ayumi Fujimura has problems. As half of the singing duo "Twinkle", she is constantly in the public eye. Then there is the work. There are non-stop recording sessions, rehearsals, concerts, television programs, commercial shoots, public appearances and interviews. If this sounds like problems we'd all like to have, consider this: Ayumi Fujimura is actually a guy! This, at least in part, is the set-up for *Twinkle² Idol Stars*, a satirical send up of the entertainment industry by Hikaru Toyama.

If the author's name doesn't sound familiar, it's probably because this is Toyama's debut work. *Twinkle* was the winner of Shonen Sunday's summer talent search last year. The story, which ran 57 pages, introduced the main characters and showed them at work, taking part in a swimming TV special. Response to the story was positive, and it returned for a regular run early in January 1991. Since then, fortune has been smiling on *Twinkle's* star. Collected volumes of the manga have begun appearing (volume 1 in June, volume 2 in July), a radio show, "Twinkle Cruise" is a weekly feature on Radio Japan, idol goods have begun appearing, and I'm sure an album can't be far behind.

The action centers around two main characters (three if you count Ayumi twice):

Marimo Himenogi's dream, for as long as she can remember, has been to be a star. She has wanted to be on TV, in movies, to be able to sing, do commercials; just basically perform. She saw an opportunity to do this when a talent search called for singing duos. Unable to find a partner, she convinced her neighbor and friend, Ayumi, to play a girl for the contest. Since winning, Marimo has been bewildered and amused by Twinkle's popularity and sees no reason to break up the team.

Marimo is the business minded half of the duo, always the peacemaker and always thinking of the image of the duo. She often is forced (when she can) to reel back Ayumi when "she" begins to step out of character, but still doesn't seem to want to work without her. Marimo will usually deny having any feelings for Ayumi (especially when he suggests that she does), but her

actions often betray her thoughts.

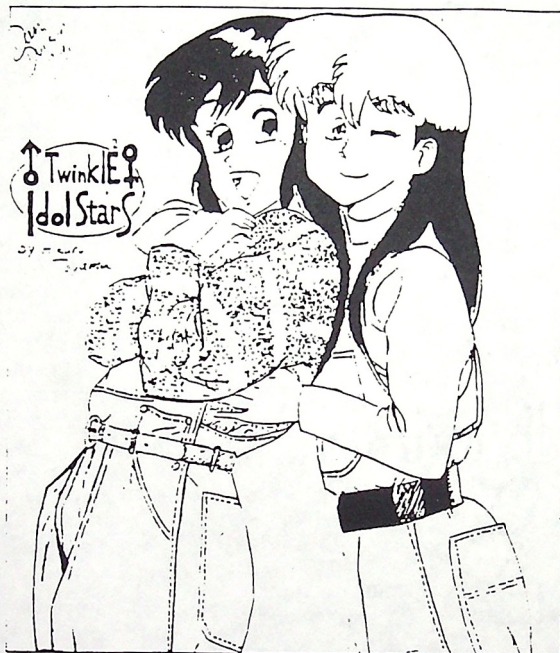
Ayumi Fujimura is definitely the more adventuresome of the duo. Ayumi agreed to be in the talent search with Marimo for two reasons. First, for the challenge of being able to play a girl convincingly, and second, to appease his close friend. Ayumi never gave their act a chance at winning. Unfortunately, he ended up being too good at the act for his own good. Although complaining occasionally about being trapped in the role, however, it now seems as if Ayumi has accepted "her" fate and is enjoying the role while "she" can.

Ayumi has had several chances to quit the duo, but has turned each one down. This is probably because he doesn't want to feel as if he is abandoning Marimo. He cares for her quite a bit and would like to be her boyfriend. On the set, it is Ayumi's occasional steps out of character that have enamored her to her audience; her deep voice, tom-boyish behavior, bushy eyebrows, and occasionally fierce temper have all been popular in the public eye. Perhaps the biggest accomplishment for Ayumi (with Marimo's help) was surviving a swimsuit photo shoot by a beautiful, female photographer. (This story, a modification of the second half of the series pilot, is a scream!)

There are a few supporting characters, like their manager, who are there week in and week out, but the strength of this series seems to be in the constantly changing atmos-

phere they work in. Situations are presented to the duo, and it is their reactions that make the stories work. With all of the different things that can happen to these multi-media "Idols", there should be more than enough stories to keep this duo going much longer than your usual Idols do.

[*Twinkle² Idol Stars* is running weekly in Shonen Sunday. Translated installments of approximately 10 pages per issue are being run monthly in Summer Side's newsletter, *From Side to S.I.D.E.* Collected story number 1, "The Naeza New Year's Concert", will be available in December directly from me. The story will be 36 pages in digest format and will cost about \$4. Contact: Dan Durkin, P.O. Box 150, Holly, CO 81047. --DD]



CITY HUNTER THE MOVIE:

A Magnum of Love's Destiny, Part 2

by Chih-Ping Kuo

[Part 1 appeared in *The Rose* #28. -Ed.]

Ryo goes to the basement and starts to get ready to rescue Kaori and Klaus. Nina is envious of Kaori for whenever she is in danger, Ryo will come to save her. Ryo refuses Nina's plea to take her along in the rescue, telling her that her job is to make the concert a success. He apologizes to Nina, for he probably can not let Nina meet her father before the end of the concert. He asks Nina for the pendant. He then opens it up, and just as he thought, he discovers a micro chip behind the picture of Sophia. Saeko shows up and says it is probably useless if she asks Ryo for the chip now.

Hersen and his man drive up to an athletic club in a remote location. In the mansion inside, Laibuiitsu is threatening to kill Kaori to force Klaus to reveal the location of the document. However, before that happens, Hersen walks in and declares the document must be in the pendant with Klaus' granddaughter. He tells Laibuiitsu not to be too over-confident from his initial success.

Ryo and Saeko are going over the map after Ryo determines the location of Kaori and Klaus from the tracking device he placed on Kaori's shirt. Saeko reveals that it is a country club resort built by some European millionaire and has long been suspected as the secret base for the East Galiera. She also says the police cannot intervene because there is no evidence. Just before Ryo left, Nina asked him why he doesn't return Kaori's love. Ryo just says, "A woman can fall in love for the rest of her life, I can only fall in love once in a while."

Nina thinks that is why her father left her mother, but Ryo disagrees, telling her to have more faith in Hersen, because he is probably a much kinder person than he seems.

Ryo walks out of the apartment and finds Umibozu waiting in his jeep. Ryo agrees to let him get in the action if he would drive. Umibozu explains that he needs the exercise.

Hersen shows up in the cell which is holding Kaori and Klaus. He explains his reason for letting Bondaru know about the location of the document: "Once you fall into the hands of Laibuiitsu, sooner or later you have to tell him." He also tells them not to worry about Nina because the special force

probably won't move until next day, and Ryo would probably show up before then. He then takes the tracking device from Kaori's shirt. Before Hersen leaves, Kaori asks him why he left Sophia and tells him that Nina is troubled because of it. Hersen is surprised that Nina knows. He then says, "I will be waiting for Mr. Saeba to arrive here, for he will probably give Sophia and me an answer."

Klaus is saddened that Nina knows the truth. He cannot understand why women love dangerous men like Hersen and Ryo.

The concert is about to start in Shinjuku music hall. Nina is about to play her first note. She tells herself that she believes in her mother, father, and Ryo and is confident to give a good concert.

At about the same time Nina strikes her first note, Umibozu busts down the front gate of the country club with his bazooka. They quickly overrun the first line of the defense. Laibuiitsu is being informed of the number of intruders, and he is not worried.

A rocket manages to knock out Umibozu's jeep, and they start to proceed on foot. Ryo and Umibozu penetrate the mansion.

Hersen is also playing a piano in a separate room of the mansion. Father and daughter, miles apart, play the same notes at the same time.

Laibuiitsu is informed of the progress of the battle. Even then he is still confident and tells Bondaru not to worry.

Kaori hears the noise and realizes that Ryo must be near. Klaus asks her how she can be so happy and if she doesn't feel afraid and unfortunate. Kaori replies, yes, she is afraid. But she does not feel unfortunate. She believes Ryo will show up and save her. Looking at Kaori's face, Klaus starts to think back to the time when he forced Hersen to leave Sophia. He wonders if he made a mistake then.

Ryo and Umibozu penetrate deeper inside the mansion. Umibozu tells Ryo to look for Kaori, then he starts to clean house. His final grenade attack just about wipes out the entire special force.

Gyunta is afraid of the ease with which the special force is being taken out. He runs toward the prison cell in the basement.

Oigen comes into the piano room and informs Hersen of the demise of the special force. Hersen stops playing piano and leaves the room.

Umibozu has one final battle and beats

Laibuiitsu one on one. Bondaru starts to try to get away.

Gyunta is just about ready to kill both Kaori and Klaus when Ryo shows up. Gyunta tries to use Kaori as a shield but fails. Ryo wounds his left hand this time and tells him to go get a desk job.

After Ryo, Kaori and Klaus leave, Gyunta is getting hysterical and goes into the ammunition depot to blow himself up. The explosion destroys the building completely. Ryo, Kaori, Klaus, Umibozu and Bondaru barely escape with their lives.

From the fire walks out Hersen. He reveals to all that he loves Sophia very much. Also, because he loves her, he does not wish anything bad to happen to her. It was his decision, not because of Klaus, to leave Sophia. He did it for Sophia and the baby that was still inside her, even when he could have taken Sophia back to East Galiera with him. He did not want Sophia and the baby to get involved in his world. However, after seeing Ryo and Kaori together, he is confused and starts to wonder if he made the right decision then. He challenges Ryo to a duel in order to find his answer.

Ryo agrees to the duel and asks Umibozu to be the witness. He reloads his gun with one bullet.

As Nina's musical notes reach their climax, both men draw their guns simultaneously.

As Nina's music draws to a close, Ryo is knocked backward from the force of the bullet.

Kaori runs to Ryo's side, but Ryo gets up and tells her he is ok. The bullet had struck and shattered the pendant, sparing him.

Nina is standing up to take the applause from the crowd. She is surprised when one of the piano strings breaks in half.

Blood starts to drip down from Hersen's shirt. He comments that he probably thinks too much, and he is envious of Ryo and Kaori. Bondaru starts to run away wildly as Hersen collapses to the ground. Oigen, standing far away, sadly takes notice of Hersen's death and leaves the scene.

Bondaru reaches the embassy in Tokyo and is surprised to find Shutaina, director of the Special Investigation of East Galiera, in his office. The director informs him that he will be transferred back to East Galiera for investigation and most likely will be sent to a labor camp for the destruction of their far east

secret base. The director mourns the passing of Hersen, flashing back to the past when both he and Hersen fell in love with Sophia. He comments, "He is probably with Sophia in heaven now, lucky guy."

On a new day, Ryo, Kaori, Umibozu and Miki are at the pier to see Nina and Klaus off. Ryo returns and apologizes for the destruction of the pendant. Nina is not angry because it saved Ryo's life.

As the ship pulls away, Saeko informs Ryo that the East Galiera has officially recognized the death of Hersen.

Nina is looking out the window of the ship. She is thinking of Ryo and envious of Kaori. Between Ryo and Kaori there is really no place for her. While Kaori still has Ryo, she has nothing. At this moment Hersen walks up to a startled Nina. He apologizes for not telling her earlier that he survived the battle. The reason is he has no place to go until the East Galiera thinks he is dead. He promises to Nina that they will have enough time to find the lost 20 years between them. A contented Klaus walks away to leave them alone together.

On the pier Miki asks Umibozu who really won the duel between Ryo and Hersen. Umibozu replies, "Hard to say, for both of them the question is not about winning. Anyway, they both are not qualified to be a professional. At least, I am the only one capable of killing Ryo."

Saeko compliments Ryo's strategy of using a reduced powder bullet and hitting it right on the ribs, so the bullet would stop before reaching the heart. Ryo says it was a gamble he had to make in order for the East Galiera to believe Hersen was really dead. Ryo asks Saeko if she wants the micro chip. Saeko tells him it is no longer needed. As Saeko drives away, Kaori apologizes to Ryo for being so clumsy, and she is probably not qualified to be his partner. Ryo tells her that without her latching onto the helicopter, he would never have found out where the secret base was. She is completely qualified to be his partner.

On the ship Hersen is thinking, "Mr. Saeba, I have found my answer. But your answer has just started."

Ryo flips the micro chip into the water as he and Kaori walk toward their car.

(Ending credits roll with the song "16 Nights" sung by Mariko Takahashi.)

(Special thanks to Chadwick Ngan for supplying some of the English names. -CPK)

REVIEW

ROBOT CARNIVAL

by Steven Feldman

[First appeared in alternative newspaper The Nice Paper. --Ed.]

The omnibus film *Robot Carnival* is the most representative introduction to Japanese animation anyone could ask for. A diverse palette of anime styles and sub-genres are showcased in 8 vignettes, each of which present an entirely different take on robotics, with nods toward the myth of the technological eclipse, of man, the inanity of giant-robot battles, the irony of robots who can love more deeply than we and the ennui engendered by the counterpoint between cybernetics and organic naturalism.

The opening and closing sequences book ending *Robot Carnival* are co-directed by Katsuhiro Otomo (with Atsuko Fukushima), whose *Akira* is probably the most famous anime in this country. In this split vignette, we witness the arrival and departure of a towering machine made up of gargantuan letters spelling out the film's title. True to its name, the tractor-treaded behemoth spews forth thousands of flying robot ballerinas

and marching men - but this is a dark fantasy, a serpent in Eden as it were, so the mechanicals are living grenades, beautiful but deadly.

The first full vignette, "Franken's Gear", demonstrates with eye-popping detail what it would be like if a mad doctor created a robot instead of a flesh-and-blood monster. This hybrid of the creation scenes from *Metropolis* and *Frankenstein*, as directed by Kouji Morimoto of *Dagger of Kamui* fame, is exhausting in its verisimilitude. The punchy soundtrack is sitar-laden anglo funk.



Next is Hiroyuki Kitazume's "Starlight Angel", which, while easily the weakest of the featurettes, is nonetheless entertaining. In a futuristic amusement park, a young girl (after various foibles and mishaps) falls in love with an android entertainer who fancies her. Trite and cutesie, and saddled with spare animation, the story somehow manages to beat the odds with a decent ending.

Mao Lamdo's "Cloud", inspired by the director's illustrated children's book *Snow and the Young Boy*, is somber and pretty, but stilted. The animation is absurdly inconsistent from scene to scene, yet is redeemed in part by a lilting, quasi-symphonic New Age score which links it more closely together.

"Deprive" is the ass-kicker of the lot. With a combination of industrial, heavy-metal and electro-pop music on the soundtrack, Hidetoshi Ohmori's hyperkinetic paean to mecha is incredible: a bone-crunching adrenal rush much better than the stuff on *Liquid Television*. A punk-rock alien unleashes robot forces against a cyborg disguised as a human. *Terminator 2* isn't this good!

In "Presence", by Yasuomi Umetsu, director of *Megazone 23 Part II*, the saccharine emotions of "Starlight Angel" are replaced by the real thing. His is the best vignette in the film. With beautifully fluid animation, thoughtful production and delicately haunting solo piano by Joe Hisaishi (who scored *Nausicaa*, *Laputa*, *Totoro*, and *Kiki's Delivery Service*) this is an understated tale of the unrequited love of a sensitive inventor for a truly beautiful android woman with a mind of her own. The narrative brings to mind Rod Steiger's pain at having lost Claire Bloom in the 1969 film *The Illustrated Man*. Both made me cry.

Hiroyuki Kitakubo's "A Tale of Two Robots" again changes *Robot Carnival's* tone. This is a wildly satirical piece, pitting Japanese and American giant robots against each other - at the turn of the 19th century. This is not a time-travel piece, so the robots are from the period, with the Asian one made of wood, the American built of brick. Reaction to this segment is dependent on one's sense of humor. It's pretty kooky.

The film's final full vignette is "Nightmare", a delicious cyberpunk homage to "Night on Bald Mountain" from *Fantasia* and *The Legend of Sleepy Hollow*. The press kit describes this segment as "high-energy delirium", and that's accurate. Furthermore,

the visuals are exceptionally well-matched to the music, which is a visceral and inventive blend of symphonic and mechanical electronic music evocative of that of *Art of Noise* and the *Liquid Skys* soundtrack.

One word of warning: Don't leave the theater after the second half of Otomo's split vignette, because - after the closing credits - there's a surprise ending.

Perhaps it is only fair to warn you (now that you've read the whole review, hee hee!) that only two segments of *Robot Carnival* ("Presence" and "A Tale of Two Robots") have any dialogue. Don't worry though, you won't miss it. *Robot Carnival* could be described as the benign cousin to the 1981 Canadian animated film *Heavy Metal*.

* * *

The foregoing was written after having seen an original, Japanese language, non-subtitled copy of *Robot Carnival*, and a script of the two vignettes with dialogue. What follows are comments based on Streamline's version, which I hadn't yet seen when I wrote the review.

Streamline's decision to rearrange the 8 vignettes that make up *Robot Carnival* might anger purists, but I think the right choice was made. Originally, the order and titles were "Franken's New Creation", "Deprive", "Presence", "Starlight Angel", "Cloud", "Extraordinary Meiji Machine Stories (literally, 'Meiji Karakuri Modern Western Civilization Strange Story'): A Story of a Western Man Attacking", and "Chicken Man and Redneck".

While it doesn't take a genius to figure out why the titles to the last two were changed, the reason for the re-ordering is a bit more elusive. My assumption is that the folks at Streamline figured (rightly, I think) that U.S. audiences would react negatively to the overall lack of dialogue in *Robot Carnival* just as 1990's teenagers react negatively to black and white and (horrors!) silent films. Think about it; you never miss what you never had, so leaving the two dialogued sequences until the end makes them come as a surprise, or reward, if you will. Although "Nightmare" ("Chicken Man and Redneck") features no dialogue, it is indeed the perfect closer, as it rounds out and fulfills the opening "Franken's Gear". Besides, notice how Otomo's opening and "Nightmare" both feature brief snatches of pseudo-dialogue for a few seconds, but none of the real thing. In this way, the film has a nice sense of

balance.

As for the "surprise ending" following the end credits, well, it no longer comes as a surprise in Streamline's version, since the pre- and post-end credit Otomo sequences (yes, there are actually three in all) are now together. Some fans complain that the series of paintings visible behind the original Japanese end credits are conspicuous in their absence since they detailed the construction of the film's robot carnival, but seeing as Streamline would have had to superimpose their end credits over the Japanese end credits which were already superimposed on the paintings, the argument is moot. There is a theory that 4 out of 8 of the vignettes tie in with the paintings to tell the history of the carnival, but said links are tenuous, I can assure you.

Finally, I must add that some of the vignettes were very different on the big screen. This is because of the dissimilarity between video and film. The words "cel" and "celluloid" refer to the mediums' permeability, which requires light to be shown through a type of plastic rather than an electric current through metal particles bonded to plastic (as is the case with videotape). Watching *Robot Carnival*, it came as quite a surprise that the most sumptuously produced sequences were not "Franken's Gear" and "Nightmare", but "Starlight Angel" and "Presence"! The reason for this is the depth of image and usage of subtle optical effects not visible on videotape. Conversely, the previously impressive "A Tale of Two Robots" looked very flat and crudely animated. These differences are very interesting and lend much to Streamline's argument that anime was meant to be shown in theaters. They also bring up the question of how animators deal with the differences between anime intended for theatrical release and anime intended for TV viewing or OAV release. Perhaps the demands of the two types of anime are as disparate as those of color, black and white, silent, and sound film.

NEWS

Sources: Anime Sacramento, C/O California, Comics Buyer's Guide, Rob Fenelon, Joy Goodin, Brad Hoffman, Dan Kellaway, Naomi K., Kevin Leahy, James Lomax, Stephen Pearl, Mike Smith, Kenskaa Takazaki.

COMICS NEWS

- Mai, The Sequel - from Viz. This joint U.S./Japanese project will begin publication in summer '92.
- Capricorn - translation of Johji Manabe's manga from Dark Horse. An extension story to Outlanders about a femal dragon on an anthropomorphic world. No mecha. Will be 40 issues.
- Nestrobber will be a new American comic series written by American Jo Duffy and Japanese Maya Sakamoto. Nestrobber is the story of Raptor, a former career soldier who has been living in peaceful retirement for over 15 years. When he returns from a business trip and finds that, during his absence, government agents have destroyed his home, murdered most of his family and friends, and kidnapped certain of the survivors, Raptor comes out of retirement determined to avenge the victims, rescue the survivors, and find out why the government has kindled such a cold-blooded atrocity. No publisher or release date has yet been selected.
- Anime Hasshin's John Ott will be designing the new Captain Harlock logo for Malibu/Eternity for use after the Deathshadow series ends. John also designed AH's current club flyer.
- Johji Manabe (Outlanders) is working on a new manga series in Japan called Bird Angel due next year. Dark Horse Comics may pick it up for the American market. Unconfirmed - Manabe will be doing artwork for Studio Proteus' Dirty Pair comic.
- Anime Hasshin's own Robert DeJesus has artwork appearing in the Ninja High School's Yearbook and is the inker on Prom Formula.
- Although it took 4-5 months to produce volumes 13 and 14 of Ranma (twice as long as normal), volume 15 came out one month after 14.
- Radio Japan reports that there may be a rating system for manga in Japan, especially in the areas of sexual conduct. It seems parent and teacher groups are

getting worried about the amount of sexual material in many popular manga strips.

- In Capital City distribution's report of quantity orders on 493 comics, Akira #32 came in 129th, Lone Wolf & Cub #49 (159), Crying Freeman: Part 3 #4 (179), Venus Wars #5 (180), Silent Mobius #3 (191), Outlanders #32 (195), 3X3 Eyes #3 (225), Captain Harlock: Deathshadow Rising #4 (267), 2001 Nights #10 (467) 2001 Nights #9 (468), and 2001 Nights #8 (472).

MAGAZINES

- A-Ni-Me, the second issue of the Berkeley Journal of Animation, is on its way. Tentative contents: Nadia episodes #4-6, 22, 38 & 39; Gunbuster 1&2 scripts; and Ranma #11-13 and Nettohen #7-10 scripts. Total pages predicted to be 224, price between \$12.50 and \$15. An original Nadia cel will be on the front and original art by Haruhiko Mikimoto will be on the back. A-Ni-Me can be bought from Books Nippan.
- Eternity Comics has bought the rights to publish anime magazine Animag starting with issue #14. They are looking for writers and translators.

OAVs

- Capricorn - by Johji Manabe
- Bubblegum Crash #4 & 5 due in Japan in summer '92.
- Legend of Galactic Hero - episodes #27-54 are being released. There will be a total of 104 episodes.
- Runa Varuga 1 & 2 - by Johji Manabe
- Sukeban Deka - character design by Shinobu Yunki (Lodoss War)
- a Gall Force-type OAV by Kenichi Sonoda. All the characters' names have a jewel theme, such as Sapphire. Due in September.
- Riding Bean sequel by Kenichi Sonoda

Misc Anime & Movie News

- It's been said that Artmic studios (who owns Bubblegum Crisis) wanted 50% of Kenichi Sonoda's profits on whatever he created. Rejecting this, he moved his characters to Polydor, who owns Icier-3. He is now working as a freelance animator. Bubblegum Crisis will end with OAV #13.
- According to a poll run by the Japanese magazine PIA, Nausicaa is the third most popular film in Japan. (E.T. is #1.) The NHK did a similar poll and rated Totoro as #2 behind Akira Kurosawa's Seven Samurai.
- AnimEigo will be offering subtitled Bubble-

gum Crash (\$34.95 per tape). They hope to do a simultaneous release in the USA when Bubblegum Crash 4 & 5 are released in the summer of '92.

- The live action Mai the Psychic Girl movie, directed by Tim Burton (Batman, Edward Scissorhands), will be set in Los Angeles. Mai will have an American father and Japanese mother. The movie will be a rock musical. 90% of the score has already been written.
- The Christian Science Monitors have initiated a cable service called the Monitor Channel. According to World Monitor magazine: "Coming soon is a unique family series 'The Mark of the Musketeers'. 52 animated episodes will air based on the 19th century classic The Three Musketeers by Alexander Dumas. The series is carefully crafted with much greater depth and richness than typical children's cartoon fare. The series was originally produced by NHK in Japan. The Monitor Channel team has stripped off the Japanese dialogue and rewritten the scripts to match the moving lips." The series is supposed to start in September '91.

International Anime

- The Nadia series has hit TV in Italy! It's called "Il Segreto della Pietra Azzurra" (The Secret of the Blue Stone) and is being aired on Monday, Wednesday, and Friday at 8 PM. The opening and closing credits are sung in Italian with different scenes than in the Japanese version.
- In France, City Hunter is called "Nicky Larson".
- Ramayana is a co-production between Japanese and Indian animation studios. Ramayana is a classic story from India set to anime. It's produced by Yuko Sako. This is the first such animated co-production between these two countries. Story, character designs and research were done in India. The film was animated in Japan. It is due Spring 1992.

Misc News

- Anime characters are pedalling goods in Japan: Lupin & Company are on ads selling tires, Golgo 13 stomps out athlete's foot in a magazine ad, and there's even an Atom Boy sushi shop!
- Pony Toy has released a new lot of old Mospeada model kits.
- New plastic model kit releases from Bandai: Series #1 Gundam RX-78 GP01, scale 1/144; and Series #2 Gundam RX-78 GP02A, scale 1/144 - both from the Gundam 0083: Stardust Memory OAV series.
- In France, the magazine called "Dorothee" features information on Japanese animation.

ANIME CLUB NEWS

- **From Side to S.I.D.E.**, the newsletter of Summer Side, one of the fastest rising national clubs in the country, offers synopses, news, columns, a section on what to listen for in the Japanese language, homemade and translated manga, and listings for anime businesses. Each monthly issue is 30-50 pages. Price is \$48 for USA, \$51 for Canada, \$57 for other countries. A sample copy is \$5.50. Make checks payable to Alec Orrock. The club's local meetings are held the third Sunday of the month. Write to Summer Side, 24161-H Hollyoak, Laguna Hills, CA 92656.

STREAMLINE

Streamline Pictures will be dubbing Vampire Hunter D and Castle of Cagliostro; and the first 13 episodes of Nadia which will be released in the same format as Zillion, due for early 1992. Hokuto no Ken is due in American theaters in September '91. The voice actors will have gritty projecting voices. The actor who plays Kenshiro had a bit part in Star Trek Next Generation.

STREAMLINE PICTURES PRESS RELEASE

September 11, 1991

Streamline Pictures is happy to announce the video release of two spectacular theatrical Japanese animation features.

December 15, 1991 is the street date for Lensman and Robot Carnival, direct from their successful theatrical engagements across North America.

The retail price is \$29.95 apiece. Both films are the complete English-language versions produced by Streamline Pictures.

Lensman (107 minutes) was originally produced in Japan by Kodansha and released in July 1984. Based on the classic science-fiction novels of E.E. "Doc" Smith (1890-1965), this film combines action-packed cartoon animation with state-of-the-art computer graphics. A print of Lensman subtitled in English was premiered to popular acclaim at the 1984 World Science Fiction Convention in Los Angeles, but the movie was not publicly shown again in America until the theatrical release of Streamline's dubbed version in September 1990. Lensman is also currently being serialized in America in comic-book form by Eternity Comics.

Robot Carnival (90 minutes) in an eye-popping collection of eight musical animation adventures by nine of Japan's top "anime" talents. Each was given creative freedom to produce a cartoon about ten minutes in length; the only stipulation was that each had to deal in some way with robots. The resulting feature has been called "Fantasia meets Heavy Metal!" (from Animation Magazine)... Robot Carnival was produced in Japan by A.P.P.P. Co., Ltd. in July 1987. Streamline Picture's English-dubbed version was released theatrically in America in March 1991.

Both video tapes are available only in the VHS format, with stereophonic sound.

Streamline Pictures

971 N. LaCienega Suite 209

Los Angeles, CA 90069

phone 213-657-8559

fax 213-273-6076

IANUS PUBLICATIONS

by Lorraine Savage

All the Ianus staff attended AnimeCon (no one was at ChiCon V) because AnimeCon was too important, especially being the first one, they said.

I was able to talk with the very amiable Claude Pelletier, Ianus Publisher, and Michel Gareau, Public Relations, at their table at AnimeCon. They were anxious to spread the word about the projects that have been keeping them busy.

Protoculture Addicts

Upcoming is a special issue of *Protoculture Addicts* that will feature *Robotech*, hopefully to coincide with Paladium Books' release of the *Robotech* videos. There'll be a guide to *Robotech* for the new fans.

Protoculture Addicts #16 will start the magazine's new format, which will be similar to *Anime Zine's*. The new format will allow more space for graphic designs. Professional graphics designer Pierre Ouellette has signed on.

More good news is that more distributors are increasing their orders of *Protoculture Addicts*. Ianus has received letters and orders have proven that *PA's* move to include other anime topics besides *Robotech* has been favorable. Ianus received some complaints about the decision, but the company has assured these people that they didn't drop *Robotech* altogether, just added other shows.

Poster-Zine

The second issue, which was to feature *Gunbuster*, is on hold. Orders were low for #2 because the order form reached distributors before #1 had been released. Ianus hopes to reorder *Poster-Zine* #1. They are currently negotiating for *Bubblegum Crisis* as a topic for a future *Poster-Zine*.

Other News

Ianus has had to cancel their new series *Gates of Pendragon*, due to low orders for #2. The story will finish in a graphic novel, however.

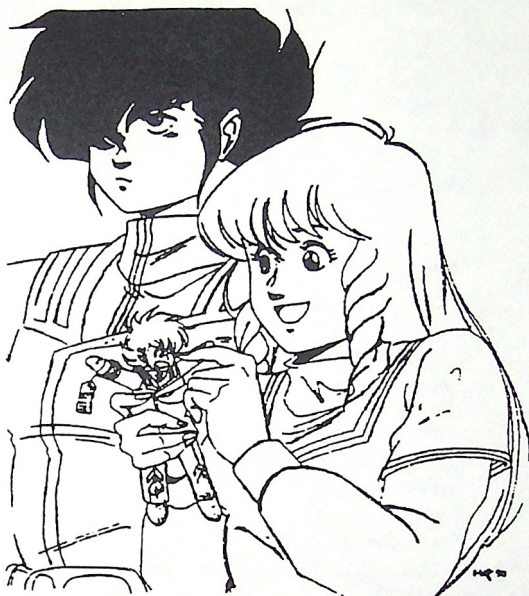
Sabre Suit Arkadyne is a new original comic by Tim Eldred (*Lensman*, *Broid*). Eldred will be writer, artist and inker.

Mecha-Press is a new magazine by Ianus. They hope to redo issue #1 with a color cover.

Anime Shower #2 has been delayed due to the Ianus headquarters office relocat-

ing. Tim Eldred and Adam Warren will have art in #2, and there will be 3 pages done by Ben Dunn. It should be released in October. *Anime Shower* #1 went very well.

Ianus hopes the Canadian postal strike doesn't inconvenience their readers.



POSTER-ZINE #1

review by Lynn Savage

Ianus Publications has recently begun to stretch its muscles as a true innovator in anime periodicals. Recently they took *Protoculture Addicts* toward more general coverage of anime shedding their *Robotech*-only approach. They also have experimented with different magazine formats to get a feel for fan preferences.

Poster-Zine #1, which is co-produced by Minstrel Press, features *Akira* and its creator, Katsuhiro Otomo. The format is one that I have not seen in some time - an 8 1/2" x 11" magazine that folds out into a full-color 22" x 34" poster! The interior poster features Kaneda in the middle of one of his multitude of motorcycle chase scenes.

The cover spotlights Kaneda, also during the excitement of a pursuit, and there other full color scenes from the movie. The rest of the magazine uses spot color and b&w.

The text portion of *Poster-Zine* includes a short editorial by Rob Fenelon, a "Behind the Scenes" look at *Akira*, information about the movie, an interview with Otomo, and several pieces on Otomo's manga, upcoming cinematic works, and filmography. The style of the text is breezy, but very knowledgeable, which is a credit to the writers, especially John T. Carr III and Daniel Kanemitsu who together wrote most of this issue. I've never been a great fan of Otomo, but Carr and Kanemitsu subtly generate an excitement for Otomo's works, both past and present.

My only complaint about this premiere issue, is that the Behind the Scenes article gets almost totally lost against the b&w background graphic. It is nearly unreadable.

However, it is quite apparent that this was a labor of love for Ianus, and an especial tip of the style sheet to Pierre Ouellette, the magazine's graphic designer. I understand that *Poster-Zine* #2 is delayed. It's a shame; I am truly waiting for another issue to come through and hope Ianus doesn't give up on this project too soon.

[Price - \$2.95 US, \$3.50 Canada. Available at comic book shops or through subscription - \$18 US, \$21 Canada, \$24 outside North America. Make check or money order out to Ianus Publications.]

Ianus Publications

33 Prince St. #243

Montreal, Quebec H3C 2M7 Canada

MECHA-PRESS #1

review by **Lynn Savage**

Titled as the "Mecha, Manga, Gaming and Models" magazine, *Mecha-Press* is the latest magazine by Ianus Publications.

The target audience is the mecha fanatic. The first issue covers a wide variety of topics that each relates to a segment of the mecha world: introductory gaming systems, rules modifications, novels, animation, characters, and of course, modeling.

The first issue features the most famous mecha of all - *Mobile Suit Gundam*. There are older mecha, but none has become so endeared to fandom as the Mobile Suits. *Mecha-Press* does a very good overview of Yoshiyuki Tomino's world of the future, both with its characters and its armament. The details of the various shows are pretty much glossed over, and we get just enough of the explanation of the Gundam armor.

The narrative in the articles, written by

Daniel Faucher, Martin Ouellette and Dominique Durocher, is very enthusiastic. However, it is often confused, wandering around the various subject matter. Sometimes it seems as though the writers want to talk at a beginner's level and at an advanced level within the same article. There is a very good glossary of terms that are often found throughout *Gundam* lore. Durocher's article on the engineering aspects of mecha in space is also well done. And there is a brief piece describing various mecha-related comics of recent vintage.

The production values of this premiere issue, unfortunately, are 50/50. The overall design is very good; the layout of the magazine is well done. The use of spot coloring is reminiscent of *Poster-Zine* and is used judiciously. On the negative side, is the inexplicable quantity of typos. While reading the prose of the articles, one is reminded (not harshly) that the staff is French-Canadian. The English is not perfectly smooth. That is **not** the problem. The problem lies in the simply unedited typos that all of us normally make in the course of our writing. This issue was simply unprofessional.

If the subsequent issues can be more soundly proofread, then Ianus should have a steady winner on their hands. This is an excellent concept and should satisfy any die-hard mecha fan as well as clear up some concepts for those of us not so heavily involved in this unique world.

Mecha-Press

2360 av. de LaSalle, Studio #210

Montreal, Quebec H1V 2L1 Canada



MANGA REVIEW

RAGNAROK GUY

by Kevin Leahy

The year is 288 A.T., in the age of the Awakened Terrestrial. Two factions, both originally from Earth, are battling for control of a handful of habitable planets, and they've been at it for over 250 years. Forged in this war between the Melder and Vegalder armies was the ultimate fighting unit - 30 Satan. The 10 members of this corps were the best of the Melder soldiers, and Guy Graybird was the best of the best.

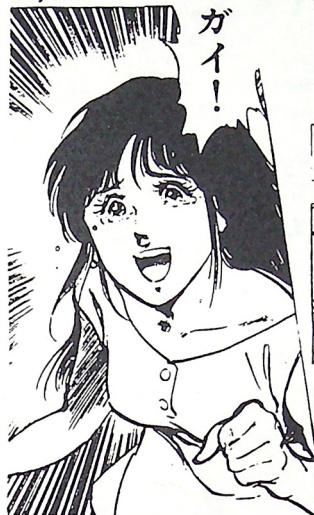
LEAF, the super computer running the war, decided the 30 Satan were too powerful, but before anything could be done about that, Guy escaped in a display of willpower that earned him the name "Ragnarok Guy". The other members of 30 Satan gave chase and all 9 were killed. And so began the legend of The Destroyer of Gods - Ragnarok Guy.

Now Guy schemes for the destruction of LEAF. He is pursued by the Melder, still feared by the Vegalder, and now confronted by the newest force - the Questioners. The leader of the 30 Satan, Chief Claude Rowlings, has been bionically re-animated and is on Guy's trail. So are Honeydew Honey, a pair of clones seeking revenge for the death of a third clone sister, and a youthful unit of the Melder Chasers called the Sigma Police. But Guy has two pretty girls on his side - a nurse on Marks planet named Miyudica and a chieftain's daughter on a now-primitive Earth named Freya.

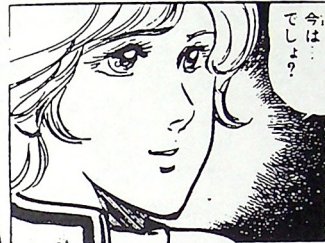
Ragnarok Guy is a 7-volume series published by Shonen Sunday Comics. Tsuguo Okazaki, the creator, is probably known to most anime fans for his earlier work, *Justy*. This time out, his style seems strongly influenced by the work of Haruhiko (Hal) Mikimoto (*Macross*, *Megazone 23*) especially *Orguss*, which preceded *Ragnarok Guy* by two years. In particular, Okazaki's "Guy" and Hal's "Kei" are identical twins, and Miyudica could do a decent Minmei impersonation. Given this, the art is great throughout this series, and the action is especially good in the first four volumes.



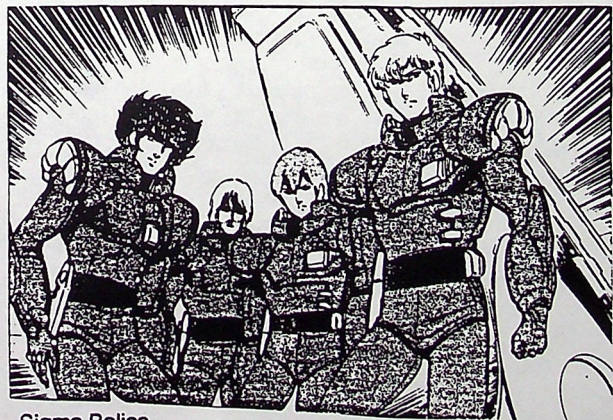
Miyudica



Honeydew Honey



Claude Rowlings



Sigma Police

REVIEW

subtitled BUBBLEGUM CRISIS I

by Lynn Savage

Bubblegum Crisis is one of those series that just about everyone cognizant of anime over the past few years could not possibly have missed hearing about. I will not totally rehash the story of *Bubblegum Crisis* here. My intent is to review the English subtitled version just released by AnimEigo, who have also released *MADOX-01* and *Riding Bean*.

AnimEigo will be releasing the entire 8-part series in turn over the next year or so. Robert Woodhead is the producer of the English version. Michael House and Shin Kurokawa are the listed translators. Roe Adams gets credit for the (until here) thankless task as English editor.

Many things set the operation at AnimEigo apart from the legions of fan-subbed videos in the circuit (and it's **not** just that they charge you for the privilege!).

First, AnimEigo pays for the license to produce their product. To us, this primarily means two things: 1) the product becomes legitimized on the retail market, hopefully meaning that more people than even we fans will eventually see this fine artform, 2) AnimEigo gets a pristine master copy from which to create duplicates that are distortion-free.

Also, and most importantly, it is their livelihood to produce these videos. Roe Adams' work is the prime example of this. Most fan dubs are poorly written and often unedited. Not that the translations are poor, it's their English and proofreading skills that need a lift.

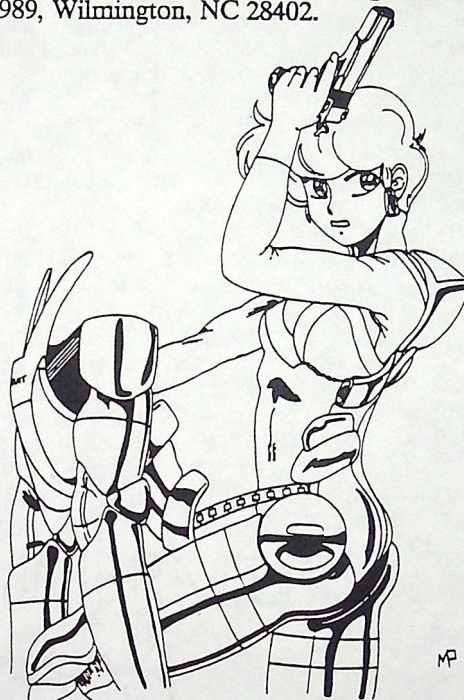
AnimEigo's work has always been exemplary, but nothing like the excellent work done here on the first installment of *Bubblegum Crisis*. The writing is excellent. The dialogue is crisp and natural-sounding as you read it. The subtitling doesn't clutter the screen unnecessarily, even when dialogue and song lyrics coincide. Lyrics are generally smaller on the screen, perhaps too small for some, but a separate song-sheet is included with the tape for those who like to sing along (like me).

Also included, on the back of the lyric sheet, is a brief overview of the world of Tokyo 2032, the venue of the Knight Sabers. It gives some supportive information on Boomers, the mega-corporation Genom and on the women who are the Knight Sabers. It also reiterates

(or previews?) some of the material which is in the show itself. I would have preferred some background on the initial release of the OAV in Japan.

All in all, as long as the quality remains this high, the rest of AnimEigo's *Bubblegum* series should do extremely well for fans of the series and animation in general. Deservedly so.

You can contact AnimEigo at P.O. Box 989, Wilmington, NC 28402.



REVIEW

3 X 3 EYES

by Deborah Fredericks

3X3 Eyes is a new supernatural thriller by Yuzo Takada that has been released in Japan as an anime and in the U.S. as a manga translation. The U.S. translator is Studio Proteus, and the comic is distributed by Innovation Comics. So far, I can find only minor differences between the stories presented in the anime and the manga. At this writing, the first of four half-hour anime episodes is out, as are two of five comic issues. I don't know if the concurrent release was planned or not, but it certainly was helpful to have read the manga before I viewed the anime.

The plot of *3X3 Eyes* is deceptively simple. A young man, Yakumo Fujii, accidentally hits a young woman, Pai, from Tibet while rushing to avoid being late for work. In the confusion, Pai loses her cane, which has a three-eyed monster carved on its handle. The cane is picked up by a passing wino (who will shortly regret his curiosity). Yakumo takes Pai to his workplace, a transvestite bar. As he explains to a rather sceptical Pai, both his parents are gone and he needs high-paying work to support himself while he finishes high school.

When Pai learns Yakumo's full name she goes into hysterics, hanging around his neck and crying. It turns out she came all the way from Tibet to find him. She gives Yakumo a letter from his father, an occult researcher whom he hasn't seen in over four years. The letter says that Pai is actually a Triclops - an immortal non-human with three eyes. She is the last of her kind. Pai saved Dr. Fujii's life when he was lost in the Himalayas, and in return he promised to help her become human. Dr. Fujii has since died, but as his last request he wants Yakumo to make good on his promise to Pai.

Yakumo is less than thrilled by all this, as he never put much stock in his father's research. Their discussion is interrupted by the appearance of a giant bird with a human head. It is Takuhi, a monster friend of Pai's who had been disguised as her cane (remember the cane?). Takuhi doesn't know where he is, and is tearing up Tokyo in his confusion. Pai and Yakumo race off to intercept him, but he doesn't recognize Pai (she has changed clothes) and attacks her. Yakumo shoves Pai

out of the way at the last second and is impaled on Takuhi's claws. He should be killed, but Pai screams, "You must not die!" A brilliant light streams from her third eye which has appeared on her forehead. Takuhi recognizes her. He turns back into the cane, and Pai collapses.

When Yakumo comes to, he finds himself somehow unharmed. A mystic symbol is now inscribed on his forehead.

Believe it or not, all this happens in just the first ten minutes of the show. There's a lot more, but I won't spoil the fun, except to say that the mystic symbol prevented Yakumo from dying. I'm told the symbol means "the Void", but I think it must really mean "Timex" because Yakumo endures a tremendous amount of abuse during the course of the episode. Poor Yakumo gets mauled and dropped from the air by Takuhi; landed on by a falling body; run over by a bus; caught in the proverbial hail of gunfire; thrown from the roof of a two-story building; slam-dunked and pounded by a monster; electrocuted; and stands in close proximity to an explosion. I'm afraid to even contemplate what he may have to go through in the next three episodes!

Surprisingly, the violence is handled in a very Hitchcockian fashion, being implied rather than actually shown. This is a welcome relief to those like myself who find excessive gore distasteful. The use of slow motion makes you really think Yakumo's first few escapades will be fatal, and it adds impact to his dawning comprehension that his own humanity is being held hostage until Pai gets what she wants.

Pai herself is not as heartless as this makes her sound. In fact, she has two distinct personalities. The normal one is a charming (if excitable) young girl who is basically helpless and relies on Yakumo for protection. She has wanted to be human for so long that she no longer remembers why she wants it. The second personality is a stern and powerful sorceress who takes control when Pai's third eye is open. It's difficult to tell what her motives are, especially since the success of Pai's quest may mean her "death". Pai herself remembers nothing that happens when this other personality is in charge.

A third important character is Aguri, a Hong Kong alchemist who was a friend of Dr. Fujii. She becomes the team's leader, since the others have no experience in the occult underworld and seems to be the only one with an inkling as to what is really going on. She also

has a nasty roundhouse kick!

On the opposing side is a group of people whom I first took to be vampires, but now think may be dragons in human form. (I probably won't find out until the fifth manga issue - sigh.) There seems to be a major conflict in their ranks, so it's hard to say which side they will ultimately be on.

Though much is left unclear, 3X3 Eyes stands up well as a nice, unpretentious little occult thriller. Happily, it avoids the temptation to lapse into self-conscious drama and just concentrates on telling a tight story. It also has the good sense to leave Tokyo in favor of more exotic locations such as Hong Kong and Tibet, where the occult lore of the Orient can be used to good advantage. There is a nice sense of mystery as the heroes blunder deeper and deeper into a situation they know nothing about. The sound track and effects serve well to underscore the juxtaposition of real and surreal.

As expected in the first of four parts, much is left unresolved at the end of the episode. Like the viewers, Yakumo has barely begun to realize what questions he should be asking - let alone get any answers to those questions. This is the most promising debut episode I've seen in a long time. I really hope the rest of the series will bear up as well.



BOOK REVIEW

ARTMIC ENTERTAINMENT BIBLES

by Ed Baker

Entertainment Bibles are a fairly recent phenomenon in anime merchandising. Released by Bandai, they seek to collect (sometimes in several volumes) the entire look and feel of a series or movie. Many of the earlier volumes deal with *Mobile Suit Gundam*, and many other popular series are covered. But numbers 16 and 19 are parts 1 and 2 of the *Artmic Bibles*, and cover much of the studio's work from *Megazone 23* all the way up through *Bubblegum Crisis 7*.

Each book is slightly smaller than paperback size, and runs about 200 pages. The first 18 are in color, illustrating various designs from the series. Volume One features a series of Variable Bikes, as they call them, starting with the Armor Bike from *Mospeada* and working through transforming motorcycles, culminating in Priss' Typhoon II Moto-Slave. The rest of the section is devoted to *Gall Force 3-D*, showing off the typically excellent scratch-built models that the Japanese so love. Volume Two features Powered Suits, including the Madox-01 and the armored Hardsuits of the Knight Sabers. The rest of this section is again modeling, this time from *Bubblegum Crisis*.

The rest of the books feature design work, mostly finished character sketches from *Bubblegum Crisis*, *Wanna Be's*, *Madox-01*, *Gall Force*, *Riding Bean*, and so on. Illustrators' names are given in English (unfortunately, character names are not), each character generally gets his own page, and major ones, such as Bean Bandit, Luffy, and Celia, get two pages.

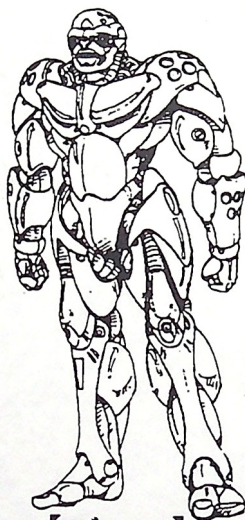
The books do not merely cover character sketches, though. Mecha, including suits, boomers, spaceships, motorcycles, and anything mechanical, take up several pages in each volume. Each spaceship from *Gall Force*

(both Solnoid and Paranoid) is shown in painstaking detail, as well as all of the weaponry from *Rhea Gall Force*, such as the tank so reminiscent of the APC from *Aliens*. All of the cars from *Riding Bean* are featured, and there are even pages of designs (both mecha and character) from *Ten Little Gall Force!*

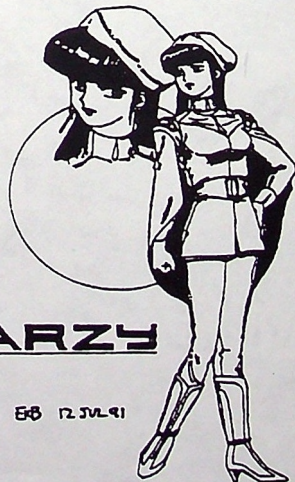
But what really makes these books worth their \$10 price tag are the character designs, of interest to the anime fan at large but particularly useful to budding artists who are influenced by the Japanese style. Each person is given several head shots and at least one full body shot, even such relatively minor characters as Solnoid Commander Barzy from *Gall Force: Earth Two*. Uniforms and costumes are clearly illustrated, giving anyone interested in design a very clear picture of each character.

The other effect the books have, by collecting so much material in one place, is to give the reader a feeling of the evolution of the Artmic style from Mikimoto's concepts on *Megazone 23* to the very different look of *Riding Bean*. We see how certain looks (uniforms, weaponry, robots) start out as fairly straight forward ideas and develop into sophisticated, advanced concepts. A clear progression of certain designs (hair styles, insignias, robot musculature) show the gradual formation of the Artmic style as a distinct, unique type of artwork, one that is very successful judging by all the OAV's the studio has worked on. The books, while clearly not for everyone, are a must for any serious fan of Artmic.

I picked them up at Books Nippon in New York, but Nikaku Animart probably carries them.



【ブーマー】



58 12 JUL 91

COMIC REVIEW

SILENT MOBIUS

by Jamie Horton

"Raphael to my front,
Gabriel to my rear,
Michael to my right,
Uriel to my left...
On all four sides of me, a pentagram
Rising flames for the columns of light,
A hexagram sparkling
Ater Marcet Ve Gebra
Ve Dedra Lu Oram Amen!"

The year is 2026 A.D. The city is Tokyo. Hideous apparitions have risen from the netherworld to prey upon the living. Only one force has the power to stop them... The Abnormal Mystery Police Department!

Viz Comics' latest manga masterpiece, *Silent Mobius*, is an unusual tale of mystery and horror. Written and drawn by Kia Asamiya (*Gunhed*, *Dark Angel*), *Silent Mobius* centers on six young women who valiantly use their psychic abilities against supernatural entities. In the first chapter, Cyber Psychic City, leading government figures have been slaughtered by malevolent spirits. While investigating the scene of the crime, the A.M.P.D. encounters zombies and evil demons.

As the story progresses, we are slowly introduced to the cast of characters. The A.M.P.D. consists of Chief Libia Maverick (a mecha specialist), Kiddy Phenil (who possesses superhuman strength), Katsumi Liqueur (a headstrong sorceress capable of incredible magic powers), Nami Yamigumo (a powerful psychic/ sorceress), Yuki Saiko (a clairvoyant), and Rally Cheyenne (the group's leader). The result is a kind of *Ghostbusters/Knight Sabers* (sans hardsuits) team.

I would highly recommend *Silent Mobius* to all who appreciate an intriguing story with great characters. This manga will also make a fine companion to the upcoming 50-minute anime of the same name.

REVIEW

CYPHER

by Ken Primer

One of the drawbacks of this hobby is the fact that without scripts, subtitles and dubs, I'm completely lost. When I stumble across something with the word "English" next to it, I grab it without much thought to its content. *Cypher* is actually written in English by a Japanese writer, unlike most shows which are dubbed by native English speakers.

Cypher starts with a music video featuring a cover of the song "Against All Odds" followed by another video featuring a cover of "Let's Hear It for the Boys". After the videos, the story starts with an interview of a young American movie star named Shiva, who plays the lead role in a football movie called *Winning Tough*. In fact, the whole show is Shiva being interviewed about his life interspersed with videos featuring American and British pop music.

I commend anyone who has mastered the basics of any foreign language because it is difficult just getting the grammar right, much less writing a script that makes sense. Unfortunately, the language is the biggest problem. The writer (who is also the director) is limited to the bare basics of conversation and tries to help it along with stretches of music videos.

For example, when the interviewer asks Shiva about his mother, the viewer is treated to a video featuring Shiva walking about in the rain, attending a funeral, kissing his brother on the lips, spliced with images of the Hindu god Shiva. Many strange interpretations can be made, but there is no solid answer to the original question.

Culture also gets confused as the football coach utters line like "Every object has a central force. Don't use your strength to catch the ball, use the strength of the other person to stop it." This may be set in California, but no American coach would say that! Other problems with the film are minor but annoying, including flat singing (especially the "Against All Odds" cover) and lame voice acting.

The basic problem of the show was that the writer's knowledge of English and culture was not up to the level that natives like me could appreciate.

SONG LYRICS

GUNDAM 0083: Stardust Memory

Opening theme song: The Winner

translated by **Steve Chaney**

Nemuri no nai yoru o kazoekirezu sugoshita
Kizu tsuita itami ga tada hitotsu no omoide
I Don't want yasashisa wa iranai
I don't want moo nido to wa

Motomete ita yume wa ima wa tada no maboroshi
Dare ka no sasayaki ga kokoro no naka kikoeru
I don't want kiyasumi wa iranai
I don't want itsuwari no ai mo

I got a burnin' love
Aoku kagayaku honoo de kono kanashimi o
Moyashi tsukusu toki made
I got a burnin' love
Ai wa kodoku na tatakai sono hageshisa ga
Yami o tsuki nukeru

Shoorisha nado inai tatakai ni tsukarehate
Hoshi sora o miageru naku koto mo kanawanai
I don't need kinoo nado iranai
I don't need kuchi hateta yume mo

I got a burnin' heart
Mune o tsuranuku thrill o tada oikakete
Hashiri tsuzuketai

Kotoba ni dekinai omoi da
Kogoeta kokoro sae atsuku saseru

I got a burnin' love
Aoku kagayaku honoo de kono hoshi sora o
Ooi tsukusu toki made
I got a burnin' heart
Ai wa kodoku no tatakai kono sekai made
Moyashi tsukusu no ka

I got a burnin' love
Mune o tsuranuku thrill o tada oikakete
Hashi tsuzukeru kyoo moo
I got a burnin' heart
Ai wa munashii tatakai naze kokoro made
Ubai tsukusu no ka

I have had so many sleepless nights, it's impossible to count
The wounds I received along the way, are only a part of my
memory
I don't want any tenderness
I don't want to do it over again

The dream I search for is, for now, only an illusion
I can hear someone's whispering somewhere in my heart
I don't want to rest my feelings
I don't even want a love based on pretense

I've got a burnin' love
Until I burn up this sadness
In the pale shining glow of the flames
I've got a burnin' love
Love is a lonely battle, but that violence
Pushes the darkness aside

In a war no one actually wins, they just become tired in the end
I look up into the star-filled sky, and I can't even cry
I don't need anything from yesterday
I don't even need dreams that have rotted away

I've got a burnin' heart
I only want to go on running and chasing after
The thrill that hits me in the chest

It's a thought that has no words
And makes even a frozen heart turn hot

I've got a burnin' love
Until the star-studded sky is covered up in
The pale glow of fire
I've got a burnin' heart
Love is a lonely battle, will it burn
Until it consumes the whole world?

I've got a burnin' love
Even today, I'm only chasing after
The thrill that hits in the chest
I've got a burnin' heart
Love is an empty battle, why must it
Consume everything until it reaches the heart?



INTERVIEW

with Brad Hoffman of Stratus Pagoda
by Anime Modeler's Guild

How does technology influence anime?

It greatly influences anime which is one of the elements that makes anime so interesting. That which is being developed or planned as a possibility for the future is commonly incorporated into anime for a greater sense of realism. Architecture, hardware or unusual objects in the background are not just afterthoughts the artist or story writer threw in, but more likely based on something actually in development.

How accurate are anime model kits?

Most are faithful to their original anime designs. Since there is nothing real to measure up against, the best work the mold sculptor can achieve is to use the same master illustrations and technical info the artists used to get the proper overall look. Box art may differ more, and since it can usually look better than the paint guide in the instructions, some hesitation can easily surface in deciding which way a model should really be painted. A perfect reference is just about impossible, so really anything you've got to go by above the kit instructions and box art (manuals, video tape, magazines) along with even minor customizing can be considered accurate in its finished form.

What are some anime modeling milestones?

There have been a few big improvements to anime plastic kits over the years. Not that any were really needed, many of the older kits are known for their well detailed parts, excellent decal sheets and a not uncommon inclusion of special detailing parts of rubber or metal materials. Then there were occasional gems like the 1/500 Space Cruiser *Yamato* (about 3 feet long) or the cutaway version with interior or the rare, extra large 1/60 *Gundam* kits.

The only improvement that could be considered needed is what is now called the M.S. joint system first seen in the *Dragonar* kit series. Older mecha really were designed only to look good on display in the "standing at attention" position. A little posing was possible but too much and they took on an awkward appearance. The new joining designs allow for positioning which now rivals the more profes-

sional look of garage kits of the same subject.

The second advancement was also seen in the *Dragonar* series and first used on a special version of the 1/144 Dragonar-1 with Lifter. Originally called System Injection 21, this process allows multiple colored parts on one tree and even single parts may contain one or two colors forming stripes, patterns or even numbers. This is definitely hi-tech but only benefits the young or beginning modeler who isn't going to paint the whole model anyway. It doesn't interfere with normal modeling techniques but unfortunately causes the kits to cost more.

The bulk of anime has been criticized for its warlike tendencies. Care to comment?

Most anime and thus the bulk of anime kits are futuristic military or contain some element of conflict as a backdrop. Personally, I find nothing wrong with it because most of the stories come from a realistic perspective. Anime fans know that the best of these productions do not glorify violence but instead graphically show the results of such actions and in effect become anti-war statements teaching that conflict, though sometimes necessary or unavoidable, even with victory, will result in irreplacable loss and grief in one way or another.

What would you like to see in anime's future?

Well, a return to TV would be nice. The OAV explosion wiped out most all anime from the airwaves and subsequently nearly obliterated the anime kit market which was supported by the mass viewing of specific shows. Now everyone's watching everything at different times and manufacturers are finding it difficult to know what's going to be popular enough to invest tens of millions of yen into molds. So now we get mostly re-issues and a handful of new kits from ever-popular material, such as *Gundam* or *Patlabor*. A better hope is that anime will keep up its level of quality both in Japan in the US as major attempts of subtitling and dubbing bring anime closer to the general public.

Stratus Pagoda
P.O. Box 70365
Bakersfield, CA 93387-0365

MODELING

"ANIME: One of the most expensive hobbies in the world."

by **Bill Mayo**

I ran across this quote recently. Kinda depressing, isn't it? This applies to anime modeling, too, especially if you have a thing for Garage Kits. But happily, there are many exceptions.

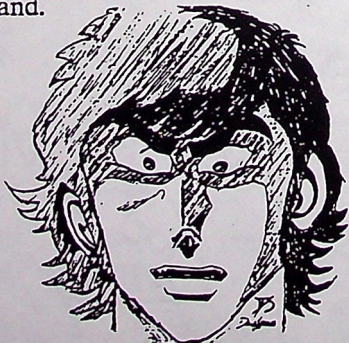
Take Tomy's "Picronia Dem & Sig" set from *Lensman*. This kit typifies the charm of anime models. The box is small and compact and amply illustrated with cels and photos of the finished kit. The model itself features an elaborately detailed base with a postcard-sized cel reproduction that slots in at the back - a neat mini diorama! The price - \$2.98!

Another example is Tsukuda's "Goliath Robot & Sheeta" from *Laputa*. Again, the packaging is small, concise and beautifully illustrated. Tsukuda's castings vary; this one's spot-on. Price - about \$10.

So let's get to work.

Today's project: the "Fledermans" (Bat) jump jet from the K. Yokoyama/Hobby Japan collaborative series *SF3D*. I want to go for a stealth look while maintaining the sensuous line and color of Islamic and Oriental art. I'll need newspaper, spray paint and a bag of taco shells. First up, I take a flat black stove paint, shake it and give the nozzle just enough pressure to get some paint sputtering out. What I want is a random polka dot pattern. Next, I crunch up the taco shells and place the pieces on the model. I'll streak the model with flat red and metallic gold (not blow the chips off). Now I dump the shell bits and go over the model surface again with more black polka dots. Later I'll apply a thin black wash and a little highlighting. A patina of old metal caused by the red and gold highlights the black camouflage pattern.

I'm pleased with the results! I'll gladly send photos of those who'd like to see it first hand.



THE DAGGER OF KAMUI

video insert translated by **Kenskaa L. Takazaki**

The famous SF writer, Seishin Ichi, is categorized as one of the top five in Japan. Showing interest in one of his works, Norintaro, director of *Galaxy Express 999* and *Genma Taisen* (*Harmageddon*) spent three years developing the animated adventure *The Dagger of Kamui*. This magnificent work involves Hokkaido, the territory of Alaska, and America. The scenery is beautiful. The music producers, Uzaki Ryugi and Shinei Tetsu use rock music and Japanese classical drums to create the music that makes this historical movie an unforgettable one.



Story: The time is Bakumatsu. Japan is about to face the time of excitement.

One day in Aomori Village, a youth is being chased by the villagers for killing his own sister and mother. In his hand he holds tightly to the Dagger of Kamui. The youth's name is Jiro. He is rescued by the traveling monk, Tenkai, who knows he is innocent. He trains Jiro to become a ninja.

After mastering his skills, Jiro leaves Tenkai to solve a number of mysteries. Traveling from Hokkaido to Alaska to America, he finally finds Captain Kidd's treasures. But...

Cast:

Jiro - A youth whose blood is half Japanese, half Ainu tribe. In search of Captain Kidd's treasure, he is always attacked because he possesses the Raten Sword. He journeys throughout Siberia and America.

Oyuki - Ordered to kill by Tenkai, she goes after Jiro. She too is a ninja capable of using bunshin no jitsu. However, her heart is captured by Jiro's kindness and braveness. Her hatred towards him vanishes.

Tenkai - He disguises himself as the owner of the Matsumaitenbara shrine. He is also the head of the Tokugawa Government's Secret Ninja Group. Also searching for Captain Kidd's treasure, he goes after Kamui.

[The transliteration of Japanese names may not be accurate. - KT]

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ODDS & ENDS

From a newspaper ad:

ROBOT CARNIVAL - *Robot Carnival* is the latest example of the "Japanimation" to come to Salt Lake City. Japan has developed one of the biggest animation industries in the world and is now known for producing some of the highest quality and most stylish animation anywhere. *Robot Carnival* is another example of fabulous artwork combined with unusual storytelling. It has been called by critics "the futuristic *Fantasia*" and "Japan's answer to *Heavy Metal*". It is made up of 8 different robot adventures, each created by one of Japan's best animators. Though it is aimed at an adult and teenage audience, younger kids will doubtlessly enjoy *Robot Carnival* as well. Unrated but probably PG-13 for intergalactic violence. Sponsored by the Great Salt Lake Comic Convention.

-- contributed by Lee Flake

LUPIN SENSEI NAPOLEON NO JISHO WO UBAE

A new *Lupin* television special on Nihon TV. The target of Lupin this time will be the dictionary that Napoleon had been using. It has been said that inside the dictionary, there is a map of the secret treasures that Lupin the First had hidden. Ever since Lupin the Second gave it up at a bar, the location of the dictionary has been unknown. But it suddenly appears as the prize of the Crash Car Race that will be run between Madrid and Paris. Lupin the Third will not let this chance go by. But he is not the only one after the treasure. Since the treasure is valued at \$200 billion, many governments send their agents after it. The CIA, KGB, SIS, Mosad and others use their high-tech weapons in going after Lupin.

--from Stephen Pearl

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Bill Zenon *
Webster, MA

CLASSIFIEDS

For Sale: Selling personal collection of manga series, manga pulps, color anime comics, English manga, books and other assorted stuff. Send SASE for list and prices. Willing to trade. Contact: **Ted & Deb Delorme, P.O. Box 30183, Charleston, SC 29417-0183.**

Wanted: The promotional poster of Nadia The Secret of Blue Water (Nadia lying on posters of herself with the others from the show) #180 of Nikaku's May catalog. \$10 reward leading to purchase of said poster. Willing to pay reasonable price or will trade. Contact: **Tim Berry, P.O. Box 231684, Anchorage, AK 99523-1684.**

For Sale: Star Dipwads Special Moose - a Star Blazers Roman Album parody, 32 pages, \$4. Contact: **C.B. Smith, 5137 Sugarwood Ter., Norcross, GA 30093.**

For Sale: Lamataroh! - A 16-page comicstrip parody in honor of Rumiko Takahashi. Send \$1 plus a legal-size SASE to **Aaron Reed, 23 Mystic St., Brockton, MA 02402-2825.**

For Sale: Anime Girls 1992 Calendar - 14 pictures of various anime girls, all fan-drawn but high quality, 8 1/2 X 11, b&w. Cost is \$4 and includes postage. All orders received before Thanksgiving will get a free "Seasons of the Knight Sabers" poster - 11 x 17. Contact: **Studio Olympus, c/o Ed Baker, 18645 Detroit Ave. #120, Lakewood, OH 44107.**

PERSONALS

New Apa: "Bubblegum Craze" - new APA just starting up for Artmic Studios covering Gall Force, Bubblegum Crisis, Mospeada. Looking for art, original stories (any length) and articles/synopses (reprints from other sources OK with acknowledgements). Write to: **Aiko Tokumoto, 18645 Detroit Rd #120, Lakewood, OH 44107.**

I am temporarily unable to make cassette tapes. My machine is down. Please do not send any audio tapes to me until further notice. Thank you. **James Staley.**

L.D.T.O. is looking for enough interested parties to purchase the boxed set of Nadia Secret of Blue Water. This is the full 39 episodes on sharp laser disc. Let L.D.T.O. know if you are interested. Write to Laser Disc Trading Organization, P.O. Box 54, Troy, NY 12181-0054. -- from **Tim Berry.**

FANZINES

Fact Sheet Five

Hudson Luce
P.O. Box 1163
Cincinnati, OH 45201-1163

A huge, newspaper-print style zine filled with information about fanzines and newsletters of every possible genre: SF, music, animation, poetry, erotica, comic books, etc. They review all zines they are sent, ads are free, just provide them with a copy and information about your organization. Contributors get a free copy of the FS5. Anime clubs may want to write to them.

Artistic Inks

160-9th St. #7
Oakland, CA 94607

Whimsical Orange Road Vol. 1 is a manga/anime interpretation that doesn't insult your intelligence! This issue has 32 pages of script, illustrations, footnotes to difficult passages, and a bibliography. Articles are in short story format - you don't need to juggle manga and translation. Estimated cost is \$3.50 plus p&h. Send SASE (\$.52 for first time customers, \$.29 for repeat customers) for details.

Studio Olympus

18645 Detroit Rd.
Box 20
Lakewood, OH 44107

Offers a fan fiction zine on Bubblegum Crisis called Repair Unit, with 4 stories so far. \$10 for all 4 stories or \$2 each plus \$1 for p&h. (Also has a zine on Star Wars.) They are seeking new writers and artists who want to launch projects of their own.

Kimagure Orange Roadies

Peter Payne
10849 Macouba Pl.
San Diego, CA 92124

A fan registry service for fans of Whimsical Orange Road. The zine includes names & addresses of members, translated OR manga, song translations, CDs, news & info. To register, send 2 stamps as payment and mention your interests (manga, tape trade, collect CDs, speak or read Japanese, and other basic info about yourself).

Antarctic Press

P.O. Box 290221
San Antonio, TX 78280-1621

Dan Dlin is soliciting articles, features, reviews, translations, and fan art for a new Japanese/American anime magazine expected in 1992. Contributors will be paid.

MERCHANDISE

Tri-Formation

P.O. Box 57096
Sherman Oaks, CA 91403
818-988-6629

Selling anime laserdiscs from A-Ko to Zillion. Catalog prices are 15-20% less than the average retailer. (Sample of 1991 Summer/Fall catalog prices: Dagger of Kamui \$75, Dominion I \$41, My Neighbor Totoro \$83). Clubs that submit an order of 20 or more discs get 5% off total cost.

Graphitti Designs

1140 N. Kraemer Blvd. Unit B
Anaheim, CA 92806
714-632-3612

For sale: Akira III: Tetsuo t-shirt, \$13.95; Akira Figurine #1 - Tetsuo, \$70; Akira limited edition hardcover books, cloisonne pins. Send SASE for their newsletter and more info. [See also Streamline's section this issue. -Ed.]

Comic Relief

2138 University Ave.
Berkeley, CA 94704
415-843-5002

Offers a Japanese Art & Animation Catalog of Japanese and English anime publications, comics, and English dubbed and subbed anime.

Streamline Pictures

P.O. Box 691418
West Hollywood, CA 90069

Has released their Video & Merchandise Catalog for Summer 1991. Highlighted offerings: Akira in English video, Akira Production Report video (a documentary of the making of Akira with interviews with Katsuhiro Otomo & behind the scenes footage), Zillion episodes, Zillion Special Burning Night video, t-shirts and posters from their movies, The Art of Akira.

Palladium Books

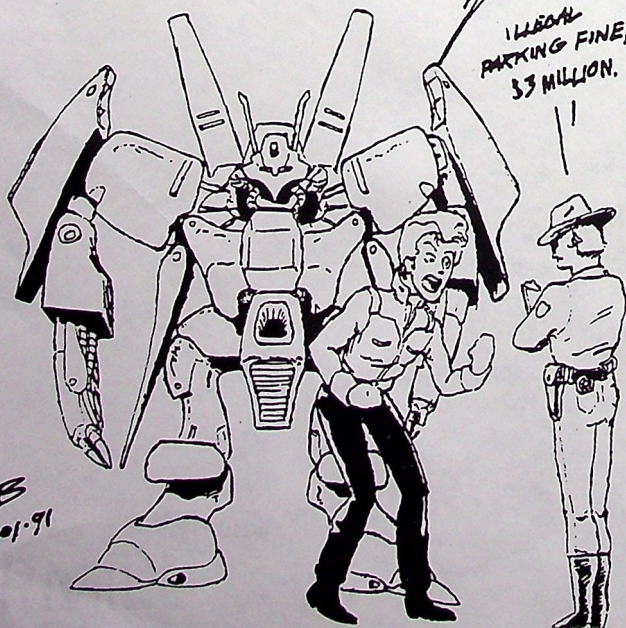
5926 Lonyo Ave.
Detroit, MI 48210

Palladium will release the 24 episodes of Robotech: Southern Cross starting October 1991. There will be 8 tapes of 3 episodes each released on a 4 to 6 week schedule. All tapes are high quality VHS and unedited, 66 minutes, for \$29.95 (\$5 p&h) each. A special subscription for all 8 videos is \$230 (you save about \$10 overall.)

JERID MESA FINDS THAT
HIS TROUBLES AREN'T
QUITE OVER...

YOU WANT ME
TO PAY A WHAT?!

ILLEGAL
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\$3 MILLION.

**APA****Mind's Eye**

Amy Hansen
1362 Shawn Dr. #4
San Jose, CA 95118

Apa devoted to ESPers and psionics from anime, manga and original fiction. Note the new Editor and address.

ART CONTRIBUTORS

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